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accompanied him on his tour around the world in 1870. In 1881 he was engaged at the Museum as Custodian on the days of free opening, and June 2, 1882, entered its regular service as Custodian of Pictures. For twenty-one years and until his end he held this position, in which he gave a striking example of what an untrained mind, by observation, enthusiasm and fidelity, may do for itself. In his death one more personality associated with the Museum since its earliest years surrenders its task to younger hands.

Textile Room.

Exhibition of Laces.

The exhibition of lace in the Textile Gallery is made up of three hundred pieces from the collection belonging to the Museum. They have been arranged systematically by Mr. Samuel B. Dean.

Beginning at the left as one enters, the development of needle-point lace may be traced through Venetian examples. Needle-point lace, as the name suggests, is so-called from being made with a needle and thread in distinction from that made on a pillow by plaiting and weaving threads that have first been wound on bobbins, and therefore called pillow or bobbin lace. In Cases 1 and 2 are shown specimens of drawn-work (*punto tirato*) of the fifteenth century. The pieces themselves explain the process of their production. Around the pattern at regular intervals threads are withdrawn from the linen foundation, and those remaining are worked over with linen or silk thread, making a background of lace effect. In the next type (*burato*, sixteenth century) in Cases 3 and 4, the linen has been cut away in places and lace-stitches worked in the empty spaces. The embroidery around the lace-work is a noticeable feature.

Cases 5, 6 and 7 contain specimens of darned net (*punto a maglia*) of the fifteenth and sixteenth centuries. In some, the net foundation is formed of twisted rather than knotted threads. This is the case in five of the seven pieces in Case 5. It will be noticed that many of these early specimens are Sicilian in the character of their design.

Next in order are examples of *reticella*, in Cases 8 and 9. In these the linen is cut away almost entirely, leaving only a few skeleton threads to be worked upon, and the pattern is necessarily geometric. It is but a step from *reticella* to *punto in aria* (Case 10), in which no foundation cloth whatsoever is used, the design being worked with button-hole stitch over foundation threads which are sewn on parchment. At this period we notice on the edge the point or "vandyke," said to be so-called from the zigzag ribs in the stockings made by a weaver of that name. The pattern becomes less and less monotonously geometric, more and more flowing and graceful until we find in the flat-point or *spinnata* merely an indefinite scroll-work suggesting coral (*coralina*). The indefinite scroll-work gradually expands into floriations, becoming more and more elaborate until we have *tagliato a fogliami* (Case 11), without doubt the most sumptuous of all laces, suggesting old ivory carving in the warmth of its tone and its modeled relief. It is timely perhaps to reiterate that needle-point laces are all made by a series of button-hole stitches, as is shown by the piece in construction in the lower part of the case.

Side by side with these, in the same case, may be seen some rare specimens of rose point (*rosalina*)—a development of *tagliato a fogliami*. Below are the fine and beautiful grounded laces (*punto a rete*) of the same period. The series is completed by a panel of Burano laces of the eighteenth century (Case 13, near the Ceramic room). In these the cloudiness or unevenness of the *réseau* or ground is a distinguishing feature. Case 16 in the centre of the gallery, contains on the south side some larger pieces of the kinds before mentioned, and at the east end is a sample of tape-lace (*punto passamano*).

The development of pillow or bobbin laces may be traced from a specimen of *punto a groppo* (over Cases 1 and 2) through the Venetian *merletti a fuselli* (Case 18), the rich guipures of Milan (Case 19), Genoa, and Flanders, to the delicate cobwebs of Binche (Case 25 on the northern wall of the room). With the Genoese bobbin laces, on the north side of Case 20 is a strip of Genoese needle point, with curious pattern of men and things—Adam and Eve, a coat of arms, etc. In this piece the distinctive "millet-seed" bride or tie is noticeable, as it is in the bobbin varieties. Among the Flemish laces (Case 16, north side) the two large square chalice-veils should claim some attention for firmness of weaving and fineness of linen.

Other varieties shown are the gold and silver laces, *punta ragusa* (Case 12) of the fifteenth and sixteenth centuries, about which sumptuary laws were passed; Valenciennes (bobbin, in Case 17); Mechlin (Case 14); Brussels, both bobbin (Case 15) and needle point (Case 22, with the French laces) and Greek lace or *punto a greco* (Case 19, north side).

There is a good showing of French needle-point laces (point d'Alençon and point d'Argentan) in Cases 21 and 22. Case 24 contains examples of Spanish workmanship, and special mention may be made of the needle-point specimen, at the left end of the case, as a sample of fine needle point—so fine as to lose all interest in the way of design, serving rather as an illustration of misplaced industry and patience. There are also some Spanish mantillas of black lace and some early pattern books (Case 23).

Chinese and Japanese Pewters in the Metal Room.

The pewter from China and Japan in the Metal Room (Cases 9 and 10) ranges in date from the fifteenth to the middle of the nineteenth century, exhibits a corresponding range of forms and methods, and contributes as a whole, quite new matter regarding the art of both countries. With the still meagre written accounts at hand it would seem that the making of pewter, like that of true porcelain, extends back to the Sung dynasty in China (950–1279), and in Japan to the enterprising period previous to the rise of the Tokugawa Shoguns the latter part of the sixteenth century. Its manufacture, though derived from China by Japan, was energetically fostered by these rulers, and continues as in China to our own day.

In the present collection the object at once most archaic and impressive is the great covered jar in Case 9. This is attributed to the Ming period (1368–1643). It betrays important connections with the porcelain forms then specially affected, of which two or three specimens belonging to the Ming polychrome family may be seen in the Rogers cases of the porcelain exhibition,—jars slender near the base, rapidly expanding toward the shoulder, and sharply narrowing again toward the orifice; but in porcelains, round, instead, as in this example, octagonal. The eight-sided metal jar in question has, however, been fashioned under the limits of metal working, on what might be called a porcelain type, and exhibits in consequence a duplicate and perhaps inverse instance of the interplay which is so apparent between the ancient bronzes and the porcelains of China. Archaeological considerations aside, the sober dignity of form, the rich and pallid brass inlay designs of Taoist worthies and of flowers, the massive proportions and grave color of the whole, will suggest to most people unanticipated reaches of the Chinese decorative genius.

The library incense set of three pieces in the same case engagingly illustrates in Chinese the currents of satire and waywardness which affect the shallows of great arts; we recognize an impressive and pregnant humor in the supple monkey supporting a leaf as a tray, and dressed in little brass pantaloons and a collar

of colored leaves; an exigent and dainty eye in the pretty forms and faint color of the vase, and a kind of railleury in the mock severity of the incense burner. They are as playful as the *famille rose* porcelains of Kien Lung, their contemporaries and fellow works.

The pewter tea pot with channeled sides and with jade spout, handle and knob, is attributed to the seventeenth century, but might readily fall, with its extreme solidity of form and reticence of ornament, among the Sung porcelains of the twelfth century. The charm of this object obviously rests in its delightful combination of metal and stone surfaces, and in the heroic, almost architectural character of its ornament. Something of this novel ornamental mood is to be found in the two inlaid pewter salvers of the next case, with their severe edges and vigorous brass pictures. The clue of this strange subject, it may be added, is perhaps to be found in the tradition of the great Yu, who turned back the waters from primeval China.

Among the Japanese pewters, the ovoid vase with a gray, darkly speckled surface and a simplicity of line remarkable above all others, must be taken as singularly typical of that Japanese aestheticism cultivated in the Tea Ceremonies, which has evoked forms of beauty perhaps not to be equaled in taciturnity among the artistic productions of self-conscious human minds.

Somewhat less reserved, the vase in the form of a bamboo stem with brass inlays, ornamented and inscribed, nevertheless reaches a high level as characteristic Japanese invention in line and color. The audacious perpendicularity and the extreme subtlety of curve and sharpness of edge that mark the piece, combined with its noble employment of the two metals, will create an unusually vivid impression. The piece is by Muso, and the date 1851. Almost as striking and perhaps more refined, is the double basin by Suzuya Yayemon. It is said to date from 1675, is of imitable surface and color, and presents a disposition and execution of ornament beyond all praise. This ornament, by the way, is allied to earlier Chinese forms as well as to familiar European derivatives.

Other examples in the two cases illustrate under various hitherto unknown forms, the resourcefulness of the Chinese and Japanese workmen in combining pewter, nickel, and lead with brass and copper, in decorating metal by means of incision, engraving, enamel, stamping in relief and perforation, as well as through the more subtle agencies of oxidation and less definable chemical reactions. The surfaces are new to us, the objects are new, and the possibilities of an extensive but hitherto unexplored realm are opened up in a way that will probably add to the knowledge of European pewters a very brilliant Oriental chapter.

The Portrait of Miss Hill, by Copley.

Mr. George R. White has recently lent to the Museum, for the winter, the highly attractive and remarkably preserved example of the later work of Copley, which may be found on the south wall of the Allston Room. The picture has been placed among others of various dates by the same painter in the belief that the development of the artist's temperament and execution, agreeably shown by all of them, is in this example quite remarkably pointed. When the admirable tonality, graceful and even romantic execution and charming color have been enjoyed, it will doubtless be of added interest to note the early form of the artist's expression in the Colonel Sparhawk, the Mrs. Hancock and the Mrs. Skinner; the later work of the English period in the rapid and trenchant Mrs. Startin—apparently much affected by Sir Joshua Reynolds' work—and then the still later manner of the present portrait of Miss Hill, daughter of the Viscount Hill; finally, the latest of all, the somewhat elaborate John Quincy Adams of 1795. In painting Miss Hill, Copley seems to have owed to Gainsborough

the mood of flowing line and languid drawing, the shaken self-possession manifest in this nevertheless charming work.

Print Rooms.

Turner Exhibition.

A loan exhibition of great importance is about to be opened in the Print Rooms, comprising the "Liber Studiorum" of J. M. W. Turner, and a selection of engravings after that master.

The "Liber," which begins with Case 1, and forms the main part of the exhibition, was originally planned by Turner to embrace one hundred plates. After the publication of the larger part of these the work was discontinued. The unpublished plates were laid aside in various stages of completion, some never carried beyond the drawing. Naturally impressions from these unpublished plates are rare; especially proofs, or original impressions taken while the plate was still in the engraver's hands. In fact, it is not easy at present to obtain good impressions even of the published plates of the "Liber." Several impressions are here shown of almost every plate, illustrating various stages in its progress.

Broadly speaking, Turner made a drawing of each subject for the guidance of the engraver; and also etched on the copper plate the essential lines of his composition. Of these etchings Rawlinson writes:—

"It is true they are only etchings for mezzotint; true, too, that of necessity they entirely lack those effects of light and cloud, of sun and storm, which we regard as peculiarly the province of Turner, and in which his genius was supreme; but they show us his truth and freedom of tree drawing; his power of giving with two or three strokes the whole structure and nature of rocks; his consummate knowledge of the lines of water and of reflections on water, and his marvelous subtlety and harmony in composition; and these characteristics of Turner we see in the etchings all the more clearly from their extreme simplicity."

These etched plates were then finished in mezzotint by various engravers; some by Turner himself (see Nos. 28, 66, 81, among others). It may be well to state here, that the mezzotinting was done on the same plate over the etching. Mezzotinting, which may be defined as a surface process, does not interfere with the etched lines, as these penetrate the copper to much greater depth.

A few of the plates are particularly noteworthy, namely: No. 6, a, b, c, d, "Jason"; No. 9, b, "Mount St. Gotthard"; No. 14, b, "Dunstanborough Castle," "wan above the sea," in Ruskin's expressive phrase; No. 19, b, c, d, a series of proofs, the little "Devil's Bridge"; No. 23, b, "Hindoo Worshipper"; No. 25, a, b, "Hind Head Hill"; No. 28, "Junction of the Severn and Wys"; No. 30, near Blair Athol, Scotland; No. 35, "Inverary Pier"; No. 38, a, b, "Woman at a Tank"; No. 41, a, "Procris and Cephalus"; No. 45, b, c, proofs, "The Peat Bog"; No. 46, "Rizpah"; No. 52, b, proof, "Solway Moss"; No. 57, b, c, proofs, "Norham Castle"; No. 58, "Raglan Castle"; No. 66, a, b, c, etching and proofs, "Aescus and Hesperie"; No. 69, b, c, d, proofs and superb first state, "Ben Arthur."

Among the rare unpublished plates, the series of four proofs of "Sheep Washing," No. 74, is unrivaled; special mention should also be made of the etching and two proofs of "Dumbarton Rock," No. 75, a, b, c, and of a proof of "Stonehenge at Daybreak," No. 81; the latter of such extreme rarity as not to be found even in the British Museum Collection. No less noteworthy are the proofs of "The Felucca," No. 82, and of "The Stork and Aqueduct," No. 83, c. The etching of the last-named plate, No. 83, a, b, is considered by Ruskin the finest of all in the "Liber"; next to it he placed that of the "Swiss Bridge," Mount St. Gotthard, No. 78.

Of the rare series of eleven small plates engraved